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C R O N E
Soundtrack to the
Motion Picture

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C R O N E
Soundtrack to the
Motion Picture

by

Samuel Mark Lipman, B.M.

Thesis

Presented to the Faculty of the Graduate School
of the University of Texas at Austin
in Partial Fulfillment
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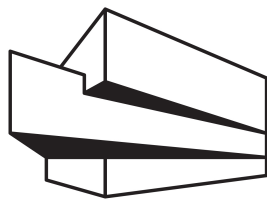
Dan Welcher

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Bruce Pennycook

Additional thanks to the Butler School Music Administration, Faculty and Students for their support throughout my education, Dorothy O'Shea Overbey for her faith in me and Kendra Lipman and family for their undying support.

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Cultural Arts

CITY OF AUSTIN
ECONOMIC
DEVELOPMENT

CRONE
Soundtrack to the
Motion Picture

by

Samuel Mark Lipman, M.Music

The University of Texas at Austin, 2017

SUPERVISOR: Dan Welcher

CRONE was commissioned in January 2017 by Dorothy O'Shea Overbey with generous support from the Community Initiatives Grant from the City of Austin Cultural Arts Division, as the soundtrack to her forthcoming ballet/virtual reality film. With only a few scenes in mind, Dorothy and I began collaborating to construct a thirty-minute ballet story of a mother-father-daughter triangle. A daughter's penchant for dark magic proves too much for her mother, who is then killed by the return of the General, her estranged husband. The mother is later avenged when the daughter uses her new power to kill the General, but upon the realization that he was her father, she transforms into the Crone. This work is intended as the prequel for two subsequent full-feature films.

CRONE was premiered in concert in Bates Recital Hall on March 17th by the Prismatic Ensemble, conducted by Paul Grobey, and recorded March 18th by engineer John Cates, supervised by UT Professor Bruce Pennycook.

The ballet will be choreographed over the summer to the recorded filmscore, subsequently filmed, and spliced together with 3D footage of the concert into a full virtual reality movie, to be released in the Spring of 2018. For more information, please go to www.rednightfallproductions.com.

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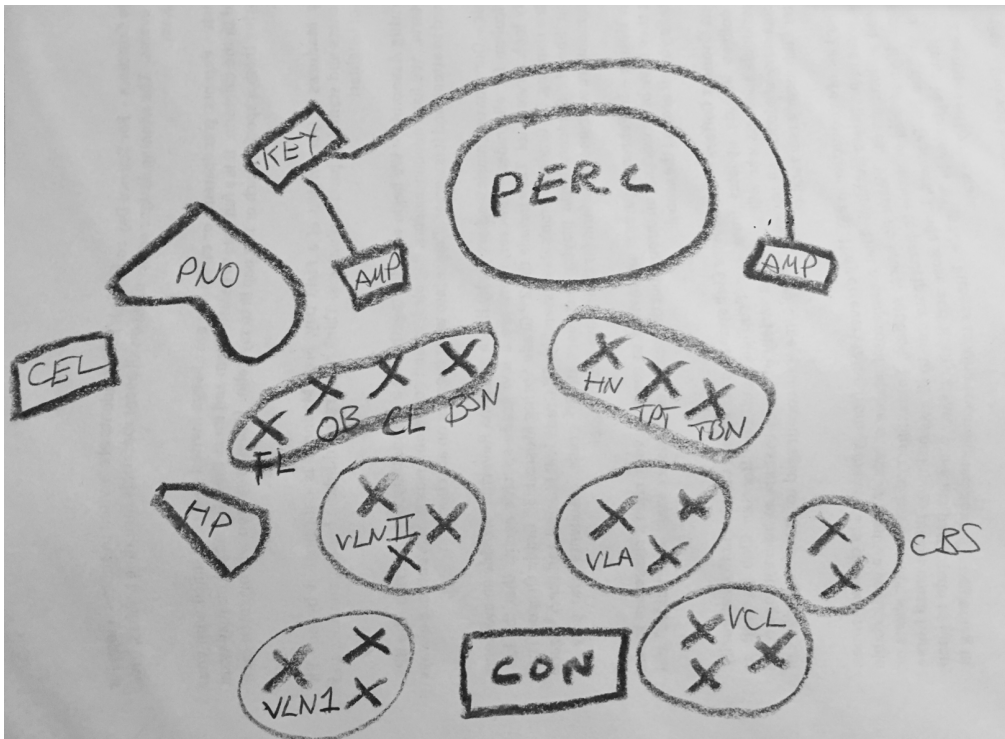
INSTRUMENTATION

Flute doubling Alto Flute (in G) & Piccolo
Oboe doubling English Horn (in F) and Children's Tube
Clarinet in Bb doubling Bass Clarinet (in Bb)
Bassoon doubling Contrabassoon
Horn in F
Trumpet in C
Trombone

Percussion (see next page for instrument list and setup diagram)
Piano doubling Keyboard & Celesta
Harp

Violin I (3)
Violin II (3)
Viola (3)
Violoncello (3)
Contrabass (2)

Recommended setup:



PERCUSSION

Snare Drum
Suspended Cymbal
Glockenspiel
Xylophone
Tambourine (fixed to stand)
Cabasa
Large Metal Sheet, suspended
Two Inflated Balloons (taped to stand)
Crotales
Large Tam-Tam
Timpani (32", 29", 26", 24")
Bass Drum

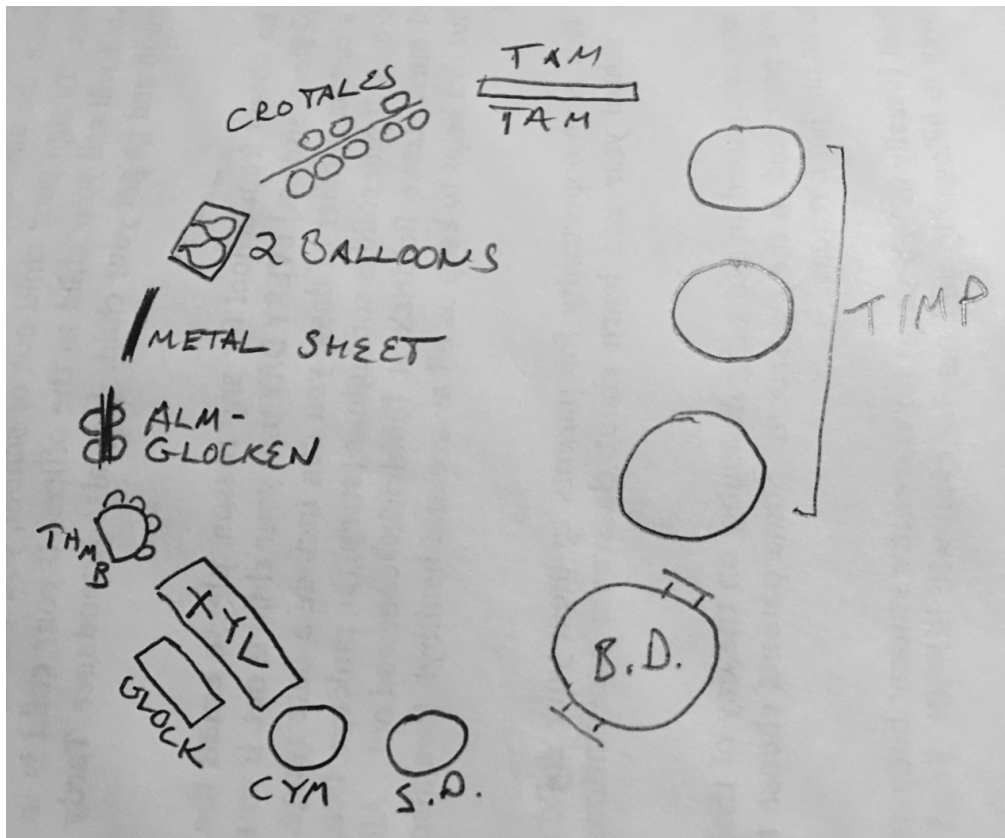
A well-rosined contrabass is required to bow cymbal, glockenspiel, sheet, almglocken, crotales and tam-tam

A kitchen knife is required to pop balloons

A triangle beater is required to scrape tam-tam

Double-sided timpani mallets (Freer BCDS recommended) for timpani, bass drum, cymbal and tam-tam

Recommended setup:



PERFORMANCE NOTES

CRONE calls for the following extended techniques:

TUTTI -

- 1) At measure 1 and recurring throughout - a 'Ha' breath - an exhaled whispered 'haaaaa' that crescendos, but never culminates in actual vocalizing.
- 2) Foot Stomping at m 495 - rapid sustained stomping, while playing. Performers must rehearse doing both simultaneously.
- 3) Vocalizing - at m 495, players shout 'Woo-woo' at notated pitch and duration - the intention is to randomize voices to represent a 'falling into hell.'

WINDS (except double reeds) -

Starting at m 89, air trills - rapid fingerings of DEF (transposed) trill (except trombone) while blowing just air, without producing actual pitch - intended to represent both a natural wind, as well as the flapping of birds.

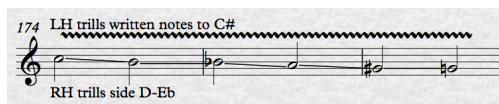
FLUTE

1. Whooping figures beginning in Section E at m 89 and recurring throughout:



an A is played, while RH fingerings both provide key noise and bring the A pitch down to Ab and release back upwards

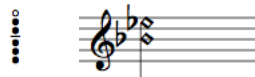
2. Two-handed trill at m. 174 -



while RH performs rapid trill with the side D and Eb keys, LH performs a separate trill, at a slower speed, from open C# to the note indicated. The combination creates a wild bird sound.

3. Multiphonic at m 179, 183 and 495: with ordinary breath, very sharp and resonant. With parted lips, concentrate the breath inside the hole as pronouncing a; actually pronounce an i opening the mouth, a relaxed cheeks. Rounding and amplify with the oral cavity (raised roof of mouth).

This fingering produces the following diad:



OBOE

1. The following multiphonic in mm. at 179, 183 and 495



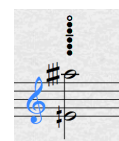
2. Children's Spinning Tube - in m.95-105, and 326-246, spin the tube in circles above your head, being careful not to hit your neighbour.

p = 2nd partial (at the octave)
mf = 3rd partial (at the 12th)
f = 4th partial (at double octave)

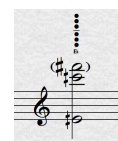
CLARINET

- 1) At m. 90, air trill requires removing barrel to get sufficient air through the instrument
- 2) At m. 95 a timbre trill requires the rapid depression of RH 123 while holding G# in LH
- 3) The following multiphonics are called for:

M. 98 &
100



M. 179,
182 & 495



BASSOON

The following multiphonic is to be played at m. 495



TRUMPET

Quarter tones - for the D quarter sharps beginning in M.27, player is to lip up. For the A quarter-flats beginning M. 31, use the tuning slide to gliss down from A natural.

PERCUSSION

Balloons: two balloons, one inflated small and another medium, taped down to a stand, are to be popped at mm. 1 and 133 respectively using a kitchen knife.

Metal Sheet: beginning at m. 3, a metal sheet at least 4 x 3 ft is suspended by string through drilled holes and bowed with a very-well rosined contrabass bow. Percussionist must take care to avoid producing harmonics, instead aiming for a general 'white' noise, loud enough to project throughout the piece.

Tam-tam special technique - At m. 90, percussionist gently scrapes a triangle beater around tam-tam to produce a continuous metallic scraping sound.

KEYBOARD

An electric keyboard to be setup on a 'warm pad sound, preferably 'angel choir' and stereo signals sent to two amplifiers on either side of stage, placed behind woodwinds and brass. Sustained clusters should be equal to the volume of an *mp* chord in the strings - intended to imitate a larger ensemble, and to provide a lingering glow behind the harp entrances.

STRINGS

Divisi special instructions: as there are three string players in each group, for balance during 2-note divisi passages, while the 1st and 3rd players play the top and bottom notes respectively, the 2nd player should play both notes using a double stop.

Solo cello at m. 246 to 251 is intended to imitate a rock singer - with a vocal, somewhat improvised manner.


Upper strings at m 517 are to employ over-pressure then scratch tone to produce a rich metallic sound.


NOTATIONS


A note with a slash through it means silent, used to crescendo from *niente*.


X noteheads indicate to be played with alternative technique, sung, or stomped, as instructed in the score.

Quarter-tones use the following notation -

 = 1/4 sharp

 = 3/4 sharp

 = 1/4 flat

 = 3/4 flat

to Lyn Williams

CRONE

Prologue

Sc. 1 - The Mist Clears

Samuel Lipman (1973)

Adagio misterioso ♩ = 88

Alto Flute

To regular flute

Whisper: 'Haaaa'

pp

ff

Contrabassoon tenuto

Horn

Whisper: 'Haaaa'

pp

ff

Trumpet in C

Whisper: 'Haaaa'

pp

ff

put on straight mute

Trombone

Whisper: 'Haaaa'

pp

ff

put on straight mute

Percussion

Tune Timp: Eb G Bb

Pop small balloon

Metal Sheet Bowed white noise - no harmonics

Warm Pad Sound

f (cluster)

p

Keyboard

Harp

pp

Adagio misterioso ♩ = 88

Whisper: 'Haaaa'

pp

ff

Violin I

Whisper: 'Haaaa'

pp

ff

Violin II

Whisper: 'Haaaa'

pp

ff

Viola

Whisper: 'Haaaa'

pp

ff

Violoncello

Whisper: 'Haaaa'

pp

ff

Contrabass

tenuto

mp

[illegible]

[illegible]

Più mosso ♩ = 46

[illegible]

Più mosso ♩ = 46

* Second player plays both notes
double stop - see pg ix in pre-text

26

Fl. *mf* *f* *mf* *p* *ppp* *pp* *ppp* *pp* *ppp* *pppp*

Ob. *mf* *f* *mf* *p* *ppp* *pp* *ppp* *pp* *ppp* *pppp*

Cl. *ppp* *mf* *gliss.* *pp* *ppp* *pp* *ppp* *pppp*

Cbsn. *mp* *f* *mp* *pp* To Bsn.

Hn. *mp* *mf* *f* *mp* *p* senza sord

C Tpt. *mp* *mf* *f* *mp* *p* *ppp* *mf* *mp* *mf* *mp* *p* senza sord

Tbn. *mp* *mf* *f* *mp* *p* *ppp* senza sord

26 Timpani

Timp. *p* *mp* *mf* *f* *mp* *p* *pp*

Kbd.

Hp. *f* *p*

26

Vln. I *f* *ff* *mf* *mp* *div non vib*

Vln. II *f* *ff* *mf* *mp*

Vla. *mf* *mp*

Vc. *ff* *mf* *mp* *gliss.* *n*

Cb. *ff* *mf* *mp* *gliss.* *n*

10

Sc. 2 - Opening Credits

Passepied

C

35 **Allegro** ♩ = 54

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

35 Timp. Timp to GAB (Bb to B nat) To Glock.

Kbd.

Hp. Solo Light, dreamlike *mp* *pp*

C

35 **Allegro** ♩ = 54

Vln. I *n*

Vln. II

Vla. ord. *pp* non-vib

Vc. *pp* non-vib

Cb. *pp*

43

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

43

Timp.

Glockenspiel

bowed

mf

Piano

ppp

Kbd.

Hp.

43

Vln. I

Vln. II

Vla.

mp

pp

pp

p

n

Vc.

mp

pp

n

Cb.

mp

pizz

Detailed description of the musical score: The score is for measures 43 to 48. Measures 43-48 are mostly rests for the woodwinds and strings. The Piano part (Kbd.) has a melodic line starting in measure 44, marked 'Piano' and 'ppp'. The Harp (Hp.) has a continuous arpeggiated accompaniment. The Viola (Vla.) and Violoncello (Vc.) have melodic lines with dynamic markings: *mp*, *pp*, *pp*, *p*, and *n*. The Contrabass (Cb.) has a line with a 'pizz' (pizzicato) marking in measure 44. The Timpani (Timp.) and Glockenspiel have a short melodic line in measure 48, marked 'bowed' and '*mf*'.

72

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

72

Timp.

Pno.

Hp.

72

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 72-75 is as follows:

- Flute (Fl.):** Silent throughout.
- Oboe (Ob.):** Silent throughout.
- Clarinet (Cl.):** Silent throughout.
- Bassoon (Bsn.):** Silent throughout.
- Horn (Hn.):** Measures 72-73: pp (pianissimo) melodic line in 3/4 time. Measures 74-75: Silent.
- Trumpet (C Tpt.):** Measures 72-73: pp (pianissimo) melodic line in 3/4 time. Measures 74-75: Silent.
- Trombone (Tbn.):** Silent throughout.
- Timpani (Timp.):** Silent throughout.
- Piano (Pno.):** Silent throughout.
- Harp (Hp.):** Measures 72-73: Arpeggiated accompaniment in 3/4 time. Measures 74-75: Melodic line in 6/8 time.
- Violin I (Vln. I):** Measures 72-73: Silent. Measure 74: Melodic line in 6/8 time. Measure 75: Silent.
- Violin II (Vln. II):** Measures 72-73: Silent. Measure 74: Melodic line in 6/8 time. Measure 75: Silent.
- Viola (Vla.):** Measures 72-73: Silent. Measure 74: Melodic line in 6/8 time. Measure 75: Silent.
- Violoncello (Vc.):** Measures 72-73: Silent. Measure 74: Melodic line in 6/8 time. Measure 75: Silent.
- Contrabass (Cb.):** Measures 72-73: Silent. Measure 74: Melodic line in 6/8 time. Measure 75: Silent.

77

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

77

Timp.

Cel.

Hp.

77

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

mp

f

mp *mf* *mp* *mf*

mp *mf*

pp *mp* *pp* *mp* *mp* *mf*

pp *mp* *pp* *mp* *sub* *mf* *mf-sim.*

pp *mp* *pp* *mp* *mp* *mf*

[illegible]

Sc. 3 - Pastorale

E

← ♩ = ♩ →
Più mosso ♩ = 60

88

A. Fl. *Alto Flute*
p

Ob.

Cl. (mouthpiece off)
p *f* *blow air only* *mouthpiece on*

Bsn.

Hn. *blow air only*
p *f*

C Tpt. *blow air only*
p *f*

Tbn.

T.-t. 88 *Rub Triangle*
Beater across tam tam
p

Kbd.

Hp. 88 *ppp*

E
Più mosso ♩ = 60
← ♩ = ♩ →

Vln. I 88

Vln. II 88

Vla.

Vc. *1. solo*
mp *LV*

Cb. 88 *mp*

93

A. Fl. *p* *p* *p* *f* *air only* *p* *f*

Ob. *spin the plastic tube* *p* *f* *p* *multiphonic*

Cl. *timbre trill* *pp* *f* *p*

Bsn. *p* *f*

Hn. *p* *f* *pp* *p*

C Tpt. *p* *f* *open slide* *pp* *p*

Tbn. *pp* *p*

T.-t. *mp*

Kbd. *Keyboard*

Hp. *ppp*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *mp* *tutti* *p* *f*

Cb. *mp*

98

A. Fl. *p* *f* *p* *air only*

Ob.

Cl. *p* *f*

Bsn.

Hn. *p* *f* *p mp*

CTpt. *p* *f*

Tbn. *p mp*

98

T.-t. *f*

Kbd.

Hp. *ppp* *f*

98

Vln. I *p < f*

Vln. II *p < f*

Vla. *p < f*

Vc. *p < f*

Cb. *mp*

103

To Fl. **F**

A. Fl.

Ob. child's tube *mp* *mf*

Cl. air only *p* *f* *p* *f* air only *p*

Bsn. just finger noise *p*

Hn.

C Tpt. *p* *f* *pp* *mp* *f*

Tbn. *pp* *mp*

T.-t. 103 *mp* *f* *ff*

Kbd.

Hp. *ppp* *f*

Vln. I 103 *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *mp* *f* tutti *p* *f*

Cb. *mp* *ff*

1. solo *mp* *ff*

IV *mp* *ff*

20

107

A. Fl. *pp* 3 *accel.* 3

Ob. *pp* 6

Cl. *f* *p* rhythm is approximate - make sure to keep varying speed of trill within these limits

Bsn. *f* *p* 6 6

Hn.

C Tpt.

Tbn. put on straight mute

107

T.-t. *mp*

Kbd. To Pno.

Hp. *ppp* *f*

Vln. I *mf* *accel.* *esp* *mute*

Vln. II *mp* *accel.* *esp* *mute*

Vla. *mp* *accel.* *esp* *mute*

Vc. *mp* *accel.* *esp* *mute*

Cb.

114

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

114 Suspended Cymbal

Cym.

Ppp

To T.-t.

Piano

Pno.

mf

f

Hp.

114

Vln. I

mf

ff

p

Vln. II

mf

ff

p

Vla.

mf

f

Vc.

mf

f

Cb.

mf

f

117 *accel.* $\text{♩} = 80$ *accel.*

Fl. *sub mf*

Ob. *sub mf*

Cl. *sub mf*

Bsn. *p* *mp*

Hn. *mp*

C Tpt. *mp*

Tbn.

117 Tam-tam bowed *mf*

To Celesta

Pno.

Hp. *esp.* *mf*

117 *accel.* *senza sord* *esp.* *mp* *accel.*

Vln. I *senza sord* *esp.* *mp*

Vln. II *senza sord* *esp.* *mp*

Vla. *senza sord* *esp.* *mp*

Vc. *senza sord* *esp.* *mp*

Cb.

ACT I. Sc. 1 - The Lesson

G

Più mosso ♩ = 94

Flute

122

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

T.-t.

Pno.

Hp.

G

Più mosso ♩ = 94

122

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. A tempo ♩ = 80

Meno mosso
♩ = 60

122

mp *f* *p*

p *mp* *f* *p*

p *mp* *f* *p*

p

mf *pp*

open marcato *mf* *pp* put on straight mute

122 Cymbal w/timp mallets *p* B.D. *f mf* Timpani *p* To Xyl.

p *f*

p *f*

p *f*

f *ff* *mp* *pp* *mf* *f* *dolce*

f *sf* *mp* *mf* *f* *dolce* *Sul G*

f *sf* *p* *mf* *f* *dolce*

f *sf* *mp* *pp* *mf* *f* *dolce*

f *mf* *pizz* *f*

mf *pp* *f*

128 *accel.* *A tempo*

Fl. *mf* *p*

Ob.

Cl.

Bsn. *p*

Hn. *sff* *mute*

C Tpt.

Tbn.

Xyl.

Pno. *Celesta* *p*

Hp.

Vln. I *mf* *p* *mf*

Vln. II *mp* *p* *mf*

Vla. *mp* *p* *mp*

Vc. *mp* *p*

Cb. *arco* *mp*

131

27

H

Più mosso ♩ = 84

134

Fl. *mf* *f* *ppp* *f* *p*

Ob. *mf* *f* *p*

Cl. *ppp* *f* *p*

Bsn. *ppp* *f* *p*

Hn. *mf* *open* *sffp* *mp*

C Tpt. *mf* *sffp* *p*

Tbn. *f* *open* *sffp* *p*

Balloon 134 Cymbals *pp* *ff* LV to Xyl

Cel. *pp* *ff* *mf* *p*

Hp. *mf* *f*

Vln. I 134 *sf* *trem* *pp* *ord.* *sff* *p* *mp*

Vln. II *sf* *trem* *pp* *ord.* *sff* *p* *mp*

Vla. *sf* *trem* *pp* *ord.* *sff* *p* *mp*

Vc. *mp* *sf* *ff* *fff* *p*

Cb. *sf* *arco* *ff* *fff* *p*

H

molto rit. *tenuto* *legato*

140 rit. A tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Pno.

to Celesta

Hp.

dolce

mf

f

3

3

Vln. I

dolce esp

mf

rit. A tempo

3

Vln. II

dolce esp

mf

3

Vla.

dolce esp

mf

Vesp.

Vc.

mp

mf

port.

- poco f

mf

Cb.

mp

mf

[illegible]

153 **Meno** $\text{♩} = 70$ **rit.** **legato** **To Alto Fl.**

Fl. *ppp* *f* *p*

Ob. *mf* *f* *p* **To Eng. Horn**

Cl. *ppp* *f* *p* **tenuto** **legato**

Bsn. *ppp* *f* *p* **tenuto** **legato**

Hn. *mp* *mf* *sffp* *pp*

C Tpt. *mf* *sffp* *pp*

Tbn. *mp* *f* *sffp* *pp*

153 **Xylophone** *p* *mf* **To Cym and BD.** *mf* **Cymbal** *f* **LV** *ff* **BD** **Bass Drum** **snare on**

Celesta *mf* **To Piano** *f* **tenuto** **legato** *p*

153 **Vln. I** *f* **trem** *sff* **ord. rit.** *mp*

Vln. II *f* **trem** *sff* **ord.** *mp* **V**

Vla. *f* **trem** *sff* **ord.** *mp* **V**

Vc. *f* **trem** *fff* **ord.** *mp* **V**

Cb. *ff* *fff*

Sc 2. Into the Forest

J

158 **Andante con moto** ♩=64

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

Pno.

Hp.

English Horn Solo

pp

mf

esp

3

blow air only

air only

tone

p

mf

slide

p

J

158 **Andante con moto** ♩=64

Vln. I

Vln. II

Vla.

Vc.

Cb.

div 1.2.

con sord

3.

con sord

V

tr

sim

sim

unis

mp

pizz

mf

K**Poco più mosso** ♩=70

168

Fl. *whisper 'Haaaaa'*
p *mf*

Eng. Hn. *Remove barrel - blow air only*
pp *mp*
whisper 'Haaaaa'

Cl. *whisper 'Haaaaa'*
p *mf*

Bsn. *whisper 'Haaaaa'*
p *mf*

Hn. *whisper 'Haaaaa'*
p *mf*
blow air only

C Tpt. *whisper 'Haaaaa'*
pp *mp*

Tbn. *whisper 'Haaaaa'*
p *mf*

B. D. *mp* *Bass Drum* *tr* *pppp*

Pno. *whisper 'Haaaaa'*
p *mf*

Hp. *whisper 'Haaaaa'*
p *mf*

Vln. I *V* *To*

Vln. II *V* *whisper 'Haaaaa'* *mp* *f* *p* *tr* *b* *tr*

Vla. *whisper 'Haaaaa'* *mp* *f*

Vc. *V* *mp*

Cb. *f*

K**Poco più mosso** ♩=70

L

173 LH trills written notes to C#

rit. Più mosso ♩ = 90

Fl. RH trills side D-Eb

Eng. Hn. To Ob.

Cl.

Bsn.

Hn.

C Tpt. blow air only

Tbn.

pp mp

mp mf mp

L

173 (unis)

rit. senza sord V

unis

Più mosso ♩ = 90

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

[illegible]

M**Ben marcato** ♩ = 78

182

Fl. *ff* *f* *tr*

Ob. *f* *tr*

Cl. *f*

Bsn. *f* 3

Hn. open declamatory

C Tpt. open declamatory

Tbn. open declamatory *f*

S. D. 182 *mp* *f* To B. D. Bass Drum To T.-t. Tam Tam *tr*

Pno.

Hp.

M**Ben marcato** ♩ = 78

182

Vln. I *ff* *tr* *3* *ff* declamatory

Vln. II *ff* *tr* *3* *ff* declamatory

Vla. *ff* *tr* *ff* declamatory

Vc. *ff* *tr* *3* *ff* declamatory

Cb. *ff* *arco* *3*

187

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

187

Cymbal

Cymbal

Bass Drum

choke

To Eng. Hn.

English Horn esp.

p

mf

pp

f

mp

3

N

194

Fl. *staccato*
f *pesante*

Eng. Hn. *To Ob.*
f *Oboe*

Cl. *p* *f* *tr*

Bsn. *p* *f* *tr*

Hn. *mf* *pesante* *f*

C Tpt. *solo*
f *pesante* *f*

Tbn. *mf* *pesante* *f*

194

B. D. *Timpani*
mp *pesante* *tr*

Pno. *mp* *pesante* *mf* *f*

Hp. *f*

194

Vln. I *p* *mf* *pesante* *f* *ff*

Vln. II *p* *mf* *pesante* *f* *ff*

Vla. *p* *mf* *pesante* *f* *ff*

Vc. *p* *f* *pesante* *ff*

Cb. *f* *pesante* *ff*

rit. A tempo ♩ = 80

199 non stacc

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. *ff* *mf*

Bsn. *ff* *mf*

Hn. *ff* *mp*

C Tpt. *ff* *mp*

Tbn. *ff* *mp*

199 (tr) *f* *ff* Tam-tam

Pno. *ff*

Hp. *ff* *mf*

199 rit. A tempo ♩ = 80

Vln. I *fff* *f*

Vln. II *fff* *f*

Vla. *fff* *f*

Vc. *fff* *f*

Cb. *fff* *f*

O

[illegible]

Sc 3a. - Mother's House Pas De Deux

P **Adagio** ♩ = 70

209

Picc. *To Fl.*

Ob.

Cl. *To B. Cl.*

Cbsn. *To Bsn.*

Hn.

C Tpt.

Tbn.

209 *timp to E, Eb, C*

T.-t.

Pno.

Hp.

P **Adagio** ♩ = 70

209

Vln. I *mp* *sim.*

Vln. II *mp* *sim.*

Vla. *V*

Vc. *p* *V*

Cb. *mp* *V*

214

Picc. *Flute* *esp* *mf*

Ob. *esp* *mp*

Bass Clarinet in B \flat *esp* *p*

Bsn. *Bassoon* *esp* *mf*

Hn.

C Tpt.

Tbn.

214

T.-t.

Pno.

Hp.

214

Vln. I *p* *V*

Vln. II *p* *V*

Vla.

Vc. *V*

Cb. *V*

219 *poco rit.* *Poco mosso* ♩ = 74

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

219 *to Glock*

T.-t.

Pno.

Hp.

219 *poco rit.* *Poco mosso* ♩ = 74

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *f* *mf* *f* *esp* *f* *esp* *f* *esp* *f* *ff*

5

44

225

Fl. *ppp*

Ob. *ppp*

B. Cl. *ppp*

Bsn.

Hn. *mf*

C Tpt. *p*

Tbn. *p*

T.-t. Glockenspiel bowed *mf* < *f* <

Celesta To Pno.

Pno.

Hp. *mf*

Vln. I *ff* *martelé* *mp*

Vln. II *ff* *martelé* *mp*

Vla. *mp*

Vc. *mp*

Cb.

Sc 3b. The General's Advance Chaconne

Q

Adagio non troppo ♩ = 64

233

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Cel.

Hp.

p

mp

Q

Adagio non troppo ♩ = 64

233

Vln. I

Vln. II

Vla.

Vc.

Cb.

n

n

n

mp

I. Solo - start small and grow expressively

238

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

The musical score is arranged in a system of 15 staves. The first four staves (Fl., Ob., B. Cl., Bsn.) are grouped by a brace. The next four staves (Hn., C Tpt., Tbn., Glock.) are also grouped by a brace. The Cello and Double Bass are grouped by a brace. The Violin I and Violin II staves are grouped by a brace. The Viola, Violoncello, and Contrabass staves are grouped by a brace. The score is for measures 238-242. Measures 238-241 show a complex piano accompaniment in the lower staves, with the Violoncello and Contrabass playing a rhythmic pattern. The woodwinds and strings are mostly resting. In measure 242, the Violoncello and Contrabass have a 'V' (Vibrato) marking, and the dynamic changes to *mf*.

243

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

steady vibrato

p

243

Glock.

mp

Cel.

Piano

mp

legato

Hp.

mf

243

Vln. I

Vln. II

Vla.

Vc.

port.

mf

II.III.

p

f

increase vibrato and bowing

Cb.

mf

248

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Cb.

mp

mp

ppp

ppp

mf

mf

f

f

V

To B. D.

Detailed description of the musical score: The score is for measures 248 through 251. Measure 248 is mostly restful for the woodwinds. In measure 249, the Bassoon (Bsn.) enters with a half note G2 (marked *mp*), and the Trombone (Tbn.) enters with a half note G1 (marked *mf*). In measure 250, the Horn (Hn.) enters with a half note A1 (marked *ppp*), and the C Trumpet (C Tpt.) enters with a half note A1 (marked *ppp*). In measure 251, the Glockenspiel (Glock.) enters with a quarter note G4 (marked *mf*), and the Piano (Pno.) and Harp (Hp.) enter with a quarter note G4 (marked *mf*). The Harp part features a complex arpeggiated figure. The Violin I (Vln. I) and Violin II (Vln. II) parts have long rests. The Viola (Vla.) part has a long rest. The Cello (Cb.) part has a half note G2 (marked *f*) and a half note A2 (marked *V*). The score ends in measure 251 with the instruction 'To B. D.'.

This musical score page contains measures 252 through 256. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello/Double Bass (Cb.), and Contrabass (Cb.). The score features complex rhythmic patterns, particularly in the woodwinds and harp. Dynamic markings such as *mf*, *ppp*, *f*, *p*, and *sim* are used throughout. Performance instructions like "Cabasa", "Bass Drum", "tutti unis", and "[Sul G]" are present. The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 252, 253, 254, 255, and 256 are indicated at the beginning of their respective staves.

257

Fl. *f*

Ob. *detached* *mf*

B. Cl.

Bsn. *mp*

Hn.

C Tpt. *detached* *mf*

Tbn.

B. D. 257 *f*

Pno. *f* *sim.*

Hp. *f*

Vln. I 257 *f*

Vln. II *f*

Vla. *f*

Vc. *f* [Sul G] *mf*

Cb.

262

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

R

f

f

f

f

f

put on mute

put on straight mute

put on straight mute

f

262

Tam-tam

L.V.

mp

to Celesta

sim

sim

sim

sim

mp

mf

f

f

f

sim.

accel _____ **poco a poco** _____

267

T-t.

Pno.

S**Poco più mosso** ♩ = 74

272

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *f* esp 3

Hn. open *f*

C Tpt. open *f*

Tbn. open

T.-t. 272 Timpani Bass Drum

Pno. Celesta

Hp. *mf* *f*

S

272 **Poco più mosso** ♩ = 74

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

276

Fl. *detache* *ff*

Ob. *ff* *declamatory*

Cl. *detache* *ff*

Bsn.

Hn. *marcato* *f* *declamatory* *ff*

C Tpt. *ff* *declamatory*

Tbn. *marcato* *f*

Timp. 276 *choke* *ff* *mp* *To Kbd.*

Cel.

Hp.

Vln. I 276 *martellato* *ff*

Vln. II *ff* *martellato* *fff*

Vla. *ff* *martellato* *fff*

Vc. *ff*

Cb. *ff*

Sc. 3c - Death of Mother

Cadenza

T $\text{♩} = 74$

Molto rubato **A tempo**

Fl. marcato *mf* ord. *p*

Ob. *mf* *p*

Cl. *mf* To Cbsn.

Bsn. *p* Contrabassoon

Hn. marcato *mf* ord. put on straight mute

C Tpt. *mf*

Tbn. *ff* *mf* declamatory

B. D. 280 *ffff* Tam-tam *mp* LV *f* rub triangle beater around tam tam *f*

Cel.

Hp. *p* *mp*

T $\text{♩} = 74$

Molto rubato **A tempo**

Solo ad lib, intense esp ----- decreasing intensity ---- cold moriendo

1. *f* *pp* div. mute *p* mute *p* div. mute *p* mute *mp* mute *mp*

2.3. *p*

Vln. II 3 *p*

Vla. 3 *p*

Vc. ord. *f* *mp*

Cb. ord. *f* *mp*

56

287 **U**

Fl. *ppp* < *pp* *ppp* *pp* *pp* *ppp* *pppp*

Ob. *ppp* *pp* *ppp* *pp* *ppp* *pppp*

Cl. *ppp* *pp* *ppp* *pp* *ppp* *pppp*

Cbsn. *n*

Hn. *n*

C Tpt. *mp* < *mf* *mp* < *mf* *p* *remove mute*

Tbn. *n*

287

T.-t. *f* *p* *mf*

rub triangle beater around tam tam Metal Plate - bowed

Cel. *n*

Hp. *rubato* *pp* *8va*

287 **U**

Vln. I *mute* *n*

Vln. II *n*

Vla. *n*

Vc. *n*

Cb. *n*

This page contains musical staves for measures 295 through 300. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Contrabassoon (Cbsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Metal Plate, Cello (Cel.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

- Measures 295-300:** The Flute part has a melodic line starting at measure 295, marked *p*. It includes dynamic markings *f*, *p*, and *f*. The Horn and C Trumpet parts have "blow air only" markings from measure 296 to 298, with dynamics *p* and *f*. The Trombone part has a "blow air only" marking at measure 300, with dynamics *p < f*.
- Metal Plate:** This instrument plays sustained notes at measures 295, 297, and 300.
- Other Instruments:** The Oboe, Clarinet, Contrabassoon, Cello, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass parts are silent throughout these measures.

299

Fl.

Ob.

Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

p

f

blow air only

p

f

299

Metal Plate

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Act II.
Sc. 1 - A Gruesome Discovery
Gigue (Fugato)

V

Allegro non troppo ♩. = 108

302

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Metal Plate

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo

f

p

302

Allegro non troppo ♩. = 108

309

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Metal Plate

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

W

staccato

mp

4:3

4:3

4:3

4:3

f

p

legato

to BD

316

Fl. *mf* *staccato*

Ob. *mf*

Cl. *f*

Bsn. *mf*

Hn. *p* *mp*

C Tpt.

Tbn. *p* *mp*

316

Metal Plate

Cel.

Hp.

316

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 316-321 features the following details:

- Flute (Fl.):** Measures 316-318 contain eighth-note patterns. Measure 319 begins with a *staccato* instruction and a *mf* dynamic, followed by a descending eighth-note scale. Measures 320-321 continue this scale.
- Oboe (Ob.):** Measures 316-318 are rests. Measure 319 starts with a *mf* dynamic and a half-note chord, followed by a descending half-note scale in measures 320-321.
- Clarinet (Cl.):** Measures 316-318 feature eighth-note patterns. Measure 319 has a *f* dynamic and a half-note chord, followed by a descending half-note scale in measures 320-321.
- Bassoon (Bsn.):** Measures 316-318 contain eighth-note patterns. Measure 319 starts with a *mf* dynamic and a half-note chord, followed by a descending half-note scale in measures 320-321.
- Horn (Hn.):** Measures 316-318 are rests. Measure 319 begins with a *p* dynamic and a half-note chord, followed by a descending half-note scale in measures 320-321.
- Trumpet (C Tpt.):** Measures 316-321 are rests.
- Trombone (Tbn.):** Measures 316-318 are rests. Measure 319 starts with a *p* dynamic and a half-note chord, followed by a descending half-note scale in measures 320-321.
- Metal Plate:** Measures 316-321 are rests.
- Cello (Cel.):** Measures 316-321 are rests.
- Harp (Hp.):** Measures 316-321 are rests.
- Violin I (Vln. I):** Measures 316-321 are rests.
- Violin II (Vln. II):** Measures 316-321 are rests.
- Viola (Vla.):** Measures 316-321 are rests.
- Violoncello (Vc.):** Measures 316-321 are rests.
- Contrabass (Cb.):** Measures 316-321 are rests.

322 X

Fl. *sf* *mp*

Ob. Spin children's tube *p* *mf*

Cl. *f*

Bsn. *f*

Hn. *mf*

C Tpt. open *mp* *mf*

Tbn. *mf*

322 Bass Drum *p* *f* choke *p < f* *sim.*

Metal Plate

Keyboard *p* (cluster)

Kbd.

Hp. *mf* 8^{va}

322 X

Vln. I

Vln. II

Vla. *col legno* *ff*

Vc. *col legno* *ff*

Cb.

327

Fl. *f* *staccato*

Ob. *f* *staccato* *mp* *legato*

Cl. *mf* *staccato*

Bsn. *mp*

Hn. *p* *pp*

C Tpt. *p* *mf* *pp* *solo*

Tbn. *p* *pp*

B. D. *f*

Kbd.

Hp.

Vln. I *col legno* *ff*

Vln. II *col legno* *ff*

Vla. *ord. arco* *ff* *molto esp*

Vc. *ord. arco* *ff* *molto esp*

Cb. *mp*

333

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

Kbd.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

f

non stacc

Bass Drum

Keyboard

mf

ord. arco

molto esp

Detailed description of the musical score: The score is for measures 333 to 338. Measures 333-336 are marked with a repeat sign. In measure 337, the Bassoon (Bsn.) has a *pp* dynamic. The Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.) parts have *mp* dynamics. The Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts have *f* dynamics. The Bass Drum (B. D.) has a *p* dynamic. The Keyboard (Kbd.) and Harp (Hp.) parts have *p* and *mf* dynamics respectively. The Violin I (Vln. I) and Violin II (Vln. II) parts have *f* dynamics and are marked *ord. arco*. The Viola (Vla.) and Violoncello (Vc.) parts have *f* dynamics. The Contrabass (Cb.) part has a *f* dynamic. The score includes various musical notations such as notes, rests, beams, and slurs.

339 **Y**

Fl.

Ob. Spin children's tube
p *f* *ff*

Cl.

Bsn.

Hn. in stand
mf

C Tpt. in stand
mf

Tbn. in stand
mf

B. D. 339
f *sim.*

Kbd. To Kbd. To Pno. to Piano

Hp. gliss. mute

Y

Vln. I 339
col legno *ff*

Vln. II
col legno *f*

Vla. *col legno* *ff* ord. arco *f*

Vc. *col legno* *ff*

Cb.

345

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

staccato ord. arco

legato ord. arco

sim.

choke to timp

p *mp* *f* *ff*

$$\mathbf{Z}$$

F1.

Ob.

C1.

Bsn.

Hn.

CT_{pt.}

Tbn.

352 timp to Eb G D

B. D.

Pno.

Hp.

$$\mathbf{Z}$$

Vivace $d. = 56$

Vln. I

Vln. II

Vla.

Vc.

Cb.

proclamatory

 f

proclamatory

mf

Vivace ♩. = 56
staccato
V V

staccato

sim

staccato V V V

 \forall \forall

sim

staccato

$$V \sqcup V$$

	<i>Sum</i>

staccato

S

J.

68

361

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

proclamatory

mf

mf

mf

esp

361

B. D.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

esp

tenuto

staccato

ff

370

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Bsn. *mp*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

370

B. D.

Pno.

Hp. *f*

370

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

375

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn.

Hn. *p*

C Tpt. put on straight mute

Tbn. *p*

375 Timpani

B. D.

Pno.

Hp.

375

Vln. I *p*

Vln. II *p* legato

Vla. *mp*

Vc. legato *mp*

Cb. *mp*

389

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

389

Timp.

Pno.

Hp.

Solo - dreamlike

f

389

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

Detailed description of the musical score: The score is for measures 389-392. Measures 389-390 show the Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, and Piano playing sustained notes. The Harp (Hp.) has a solo in measure 390, marked 'Solo - dreamlike' and 'f'. The Harp solo consists of a series of arpeggiated chords. Measures 391-392 show the Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) playing sustained notes, marked 'p'. The Violoncello (Vc.) and Contrabass (Cb.) are also present but have no notation in these measures.

BB

molto rit. **A tempo** $\text{♩} = 56$

399

Timp.

Pno.

Hp.

399

Timp.

Pno.

Hp.

BB

molto rit. **A tempo** $\text{♩} = 56$

74

409

Fl. *mp* *staccato*

Ob. *mp* *staccato*

Cl. *mp* *staccato*

Bsn.

Hn. *p*

C Tpt. *p*

Tbn. *p*

409

Timp. *mp*

Pno. *mp* *mf*

Hp.

409

Vln. I *f*

Vln. II *mf* *no vib* *increase vib* *f*

Vla. *increase vib* *mp* *no vib* *increase vib* *f* *staccato*

Vc. *f*

Cb. *f*

418

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

418

Timp.

Pno.

Hp.

418

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

mf

f

mp

f

ff

ff

ff

Bassoon

ff

[illegible]



Sc. 2b - Death of the Friend

Adagio lamentoso ♩=66

Adagio

non stacc

431

Fl. *ff*

Ob. *ff* non stacc

Cl. *ff* non stacc

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Timp. *ff* Bass Drum B.D. *pppp*

Pno. *p* una corda 'distant' *8*

Hp.



Adagio lamentoso ♩=66

431

Vln. I *ff* non-stacc molto esp. *mp*

Vln. II *ff* non-stacc molto esp. *mp*

Vla. *ff* non-trem molto esp. *mp*

Vc. *ff* unis non-trem molto esp. *mp*

Cb. *ff* non-trem molto esp.

patetico

437

Fl. *pp*

Ob. *pp*

Cl.

Bsn.

Hn.

C Tpt. *mp* *gliss.* *w/ slide* *gliss.* *mf* *mp*

Tbn.

B. D. 437

Pno.

Hp.

Vln. I 437 *morendo ppp*

Vln. II *morendo ppp*

Vla. *morendo ppp*

Vc. *morendo ppp*

Cb.

DD

Poco allegro furioso ♩=110

ACT III
Sc. 1 - Fight Scene

440

Fl. *pp* *sub ff* staccato

Ob. *pp* *sub ff* staccato

Cl. *sub ff* staccato

Bsn. *sub ff* staccato

Hn. *p* *ff* open *p* *ff* *p* *ff* *p* *ff*

C Tpt. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Tbn. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

B. D. 440 snares on

Pno. *sub ff* 8^{sub}

Hp.

DD

440 Poco allegro furioso ♩=110

Vln. I *sub ff* staccato

Vln. II *sub ff* staccato

Vla. *ff* staccato *sim*

Vc. *sub ff* staccato *sim*

Cb. *sub ff* staccato *sim*

446

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

446

B. D.

Pno. *ff*

Hp.

446

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

EE

450

Fl. non stacc

Ob. non stacc

Cl. non stacc

Bsn. non stacc

Hn. staccato *f*

C Tpt. staccato *f* staccato

Tbn. *f* *ff*

B. D. 450 Tambourine hit with drum stick *f* Snare Drum *mp*

Pno.

Hp.

EE

Vln. I 450

Vln. II

Vla.

Vc.

Cb.

459

Fl. *ff* **FF**

Ob. *ff*

Cl. *ff*

Bsn.

Hn. *f* *mf*

C Tpt. *f* *mf*

Tbn. *f* *mf*

B. D. 459 *ff* To Timp.

Pno.

Hp.

Vln. I 459 *legato* **FF** *sempre ff* 7

Vln. II *legato* *sempre ff* 7

Vla. *sempre ff*

Vc. *sempre ff*

Cb. *sempre ff*

GG



Vivace ben marcato

463

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

Pno.

Hp.

marcato

ff

marcato

f

mf

Timpani tune to D, G#

ff

f

GG



Vivace ben marcato

463

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

7

7

marcato

ff

marcato

ff

detaché

detaché

[illegible]

483

Fl. *ff* marcatisissimo *rall.* flutter-tongue *rit.*

Ob. *ff* marcatisissimo

Cl. *ff* marcatisissimo

Bsn. *ff* marcatisissimo

Hn. *f* marcato marcatisissimo

C Tpt. *f* marcato

Tbn. *f* marcato

TUTTI STOMPING FEET: $\frac{4}{4}$

483

Timp. *f* to Bass Drum *ff*

Pno. *ff* staccato marcatisissimo 8v trills

Hp.

Vln. I *ff* martellato *rall.* trem *rit.*

Vln. II *ff* martellato trem

Vla. *ff* marcato martellato trem

Vc. *ff* martellato trem

Cb. *ff*

HH

Morendo

HH

Morendo

This musical score is for measures 994 through 1000 of 'The Night of the Hunter'. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system (measures 994-997) shows a crescendo from *fff* to *mf*. The second system (measures 998-1000) features a 'howling' effect with 'wooo' and 'Woo Woo!' markings, with dynamics ranging from *fff* to *ff*. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

II

Andante lontano

♩ = 70

502

To Fl.

Flute

mf

mp

Ob.

Play

mp

Cl.

Play

mp

Cbsn.

To Bsn.

Bassoon

mp

Hn.

put on metal mute

C Tpt.

put on metal mute

Tbn.

502

Metal plate

mp

mf

n

Glockenspiel w/timp mallets

mf

Pno.

8va

Hp.

pp

pp

II

Andante lontano

♩ = 70

Play ord.

mf

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mp

Cb.

mp

511

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Play

mute

mf

metal

mf

metal

mf

Cymbals w/timp mallets

p

to Piano

3

3

3

3

JJ

516 **Tragico**

Fl. *f*

Ob. *f*

Cl. *f marcato*

Bsn. *f*

Hn. *mf marcato open*

C Tpt. *f marcato open*

Tbn. *mf f*

516 To Timp. **Timpani**

Cym. *f*

Pno.

Hp.

JJ

516 **Tragico**

Vln. I *over-pressure* *scratch tone* *ord. marcato* *f*

Vln. II *over-pressure* *scratch tone* *ord. marcato* *f*

Vla. *over-pressure* *scratch tone* *ord. marcato* *f*

Vc. *ord. marcato* *f*

Cb. *f*

KKMaestoso, poco
meno mosso ♩ = 58

521 ord. *mp* *p* *rit.* *p*

Fl.

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p* *p*

Hn. *mp* *p* *p*

C Tpt. *mp* *p* open *p*

Tbn. *mp* *p* *p*

521 tune E to Eb

Timp. *p*

Pno.

Hp. *mp*

KKMaestoso, poco
meno mosso ♩ = 58

521 ord. *mf* *mp* *mf*

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *f*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

[illegible]

Sc. 3 - Saga Of The Chosen One

Poco adagio ♩ = 60
Alto Flute

536 Poco adagio ♩ = 60 Alto Flute

Fl.

Ob.

Cl. (harp) solo - dolce *mp* *mf*

Bsn.

Hn.

CTpt.

Tbn.

536

Timp.

Pno.

Hp. solo wistful *p*

LL

536 Poco adagio ♩ = 60

Vln. I con sord *mp* *p* *mf* 3

Vln. II ord. tenuto *p* con sord *p* *p* *p* *sim.*

Vla. con sord *p* *p* *p* *sim.*

Vc. con sord *p* *p* *sim.*

Cb.

MM

poco rit. **A tempo**

544

A. Fl. Ob. Cl. Bsn.

Hn. C Tpt. Tbn.

Timp. Pno. Hp. Vln. I Vln. II Vla. Vc. Cb.

pp *calando*

Glockenspiel
bowed To Timp. tune to F#, F, B

(harp) Piano Una Corda until M. 554

p *sim.*

LV L.V.

mf *mp*

MM

poco rit. **A tempo**

544

p *mf* *non vib* *a3* *non vib* *mf* *non vib* *a3* *non-vib* *mf*

trem unis *mp* < trem unis *mp* < trem unis *mp* <

554

Flute

Flute *mf*

Ob. *esp*
p *mf* *p* *mf*

Cl.

Bsn.

Hn.

CTpt.

Tbn.

554

Timp.

Pno.

Hp.

554

Vln. I

Vln. II *sim* *cont.*

Vla. *cont.*

Vc. *cont.*

Cb.

NN

non-vib

mf

a 3 non-vib
ord.

mf

a 3 ord.
non-vib

mf

a 3 non-vib
ord.

mf

non-vib

mf

560

Fl. *mp* *sim* *sf* *p* *mp* 7

Ob. *mf* *mp* 7

Cl. *mp* *sim* *sf* *p esp* *mp* 7

Bsn. *mp* *sim* *sf* *mf* *mp* 7

Hn. *pp* *mf* 3 open

C Tpt. *mf* 3

Tbn. *pp* *mf* 3

560 Timp. *p* *f* *mp*

Pno.

Hp. *mp* *mf* *mf*

560 Vln. I *senza sord* *mf* *sim* *sf* *mp* *f*

Vln. II *senza sord unis* *mf* *sim* *sf* *mp* *f*

Vla. *senza sord unis* *mf* *sim* *sf* *mp* *f*

Vc. *senza sord unis* *mf* *sim* *sf* *mp* *f* ord. unis

Cb. *senza sord unis* *mf* *sim* *sf* *mp* *pizz* *mf*

EPILOGUE

Closing Credits

OO

Allegro non troppo ♩. = 116

567

Fl. *ff* *mf* legato

Ob. *ff*

Cl. *ff* legato

Bsn. *ff* *mf* legato

Hn. *f*

C Tpt. *f*

Tbn. *f*

567 Timpani

Timp. *f* *mf*

Pno.

Hp.

OO

Allegro non troppo ♩. = 116

567

Vln. I *mf* staccato unis ord.

Vln. II *mf* staccato unis ord.

Vla. *mf* staccato unis ord.

Vc. *ff* *mp* *f* *mp* *f* *mp* *f* *sim*

Cb. *ff* *f*

572

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

572

Timp.

Pno.

Hp.

572

Vln. I

Vln. II

Vla.

Vc.

Cb.

legato

mf

legato

mf

f

sim

3

3

[illegible]

577 $\sharp C$

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

577

Timp.

Pno.

Hp.

577

Vln. I

Vln. II

Vla.

Vc.

Cb.

declamatory

f

declamatory

f

3

PP

← ♩ = ♩ →

rit. **Meno mosso**

579

Fl. *declamatory*

Ob. *ord.*

Cl. *ord.*

Bsn. *declamatory* *ord.* *To Cbsn.*

Hn.

C Tpt.

Tbn.

579

Timp.

Pno.

Hp. *mf* *dolce* *breathe*

PP

← ♩ = ♩ →

rit. **Meno mosso**

579

Vln. I *legato* *dolce esp* *mf* *breathe*

Vln. II *legato* *dolce esp* *mp*

Vla. *legato* *dolce esp* *mp*

Vc. *legato* *dolce esp* *mp*

Cb.

QQ

rit. . . . Subito tempo I ma
poco più mosso ♩. = 120

586

Fl.

Ob.

Cl.

Bsn.

Contrabassoon

Hn.

C Tpt.

Tbn.

586

Tim.

Pno.

Hp.

586

rit. . . . Subito tempo I ma
poco più mosso ♩. = 120

QQ

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord. sub staccato

sub staccato ord.

p

esp

p

[illegible]

601

Fl.

mf

Ob.

f

Cl.

f

Cbsn.

Hn.

C Tpt.

Tbn.

601

Timp.

Pno.

Hp.

601

Vln. I

Vln. II

Vla.

Vc.

Cb.

606 To Picc.

Fl.

Ob.

Cl.

Cbsn.

Bassoon

Hn.

C Tpt.

Tbn.

606

Timp.

Pno.

Hp.

606

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ord.

ff

ord.

ff

RR

Piccolo

molto rit. . .

A tempo

611

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *ff* To Cbsn.

Hrn. *ff* marcato

C Tpt. *ff* marcato

Tbn. *ff* marcato

611

Tim. *p*

Pno.

Hp.

RR

molto rit. . .

A tempo

611

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* staccato

Cb. *f* staccato

617

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn.

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

617

Timp.

Pno.

Hp. *ff*

617

Vln. I

Vln. II

Vla.

Vc.

Cb.

621

Picc. *To Fl.*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

621 *To Cym.*

Timp.

Pno. *ff*

Hp.

621

Vln. I

Vln. II

Vla.

Vc.

Cb.

624 Flute **SS**

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. Contrabassoon *ff*

Hn. *f* *mf*

C Tpt. *f* *mf*

Tbn. *ff* *mf*

Cym. Cymbals 624 *mp* hit LV To Timp. Timpani *p*

Pno. *ff*

Hp. *ff*

SS

Vln. I 624 *sub mf* *f*

Vln. II *sub mf* *f*

Vla. *f*

Vc. *f*

Cb. *fff*

[illegible]

634

Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

Cbsn. *ff* *ff* *fff* marcato

Hn. *f* *ff* *p* *fff*

C Tpt. *f* *ff* *p* *fff*

Tbn. *f* *ff* *p* *fff*

634 Timp. *ff* *mf* *fff* 5 6 choke

Pno. *ff* *fff*

Hp.

634 Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff* marcato

Cb. *ff* *fff* marcato